

Canadian Fandom

ISSUE TWENTY-ONE JUNE '54



Three Canadian Fans at Indian Lake enjoying the sun. From left to right, they are, Bill Grant of Toronto, Shirley McKeown of Windsor, and John Millard of Toronto.

MIDWEST CON PROGRAMME

SEE THE
BACK COVER

CANADIAN FANDOM #21

Eleventh Year Of
Publication
JUNE 1954 ISSUE

CSF/FFA -- CSFA -- CAFP -- NFFF

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This Issue has gone to press
early so that it could be distributed
at The Mid-West Con.

EDITORIAL by Gerald A. Steward

WHAT WE WOULD like to know is why the various fanzine review columnists always make a special mention of the reproduction of Can Fan and forget to mention the material contained therein? It seems that everytime we see a review of our magazine, said review raves over the "excellent reproduction". Could it be that the reviewers are so fascinated by these "pristine pages" (copyright Dean Grennell, 1954,) that they are unable to measure the quality of the material?

Damn it, we know the reproduction is somewhat better than that found in the average American fanzine! Sure we like to hear plaudits for our immaculate print, but what we really want to know is the reaction of the reviewers and readers to the material we present.

Another thing that we have noted is that a few of the reviewers vociferously state that the zine is slanted towards the fen from north of the border! We cannot see this, but, in a sense it might be true. As one of the local yokels observed, we do aim towards fen with a mental age of 16 or more!

Getting back to the question of reproduction once more; the reason we strive toward the clearly printed page is simple; we feel that if you are going to publish a fanzine you might as well publish one that can be read. We can see no reason, other than sheer carelessness, for the sloppy, illegible reproduction found in the majority of the zines from the land of the Stars and Stripes.

Since we have been publishing a fanzine, we have received quite a number of fanmags in trades, and only a few of them have had good reproduction. For the most part they were poorly printed, and in some spots, entirely illegible. There is no reason for this.

Can Fan's successful duplication is partly due to the fact that it is printed on a Gestetner, but it is mainly due to the fact that we take a little more care and time when cutting the stencils and turning it out.

Don't misunderstand, we like to receive fanmags, and a lot of the zines contain some highly interesting material; but we would like to be able to read said material. Many is the time when we have come across a very interesting article, only to have the whole effect spoiled by illegibility, or a multitude of typographical errors.

It is quite true that in some cases the poor quality of printing is due to a mechanical fault in the editor's duplicator. In such instances there is little if anything that the editor can do. And we don't expect every fanned to rush out and purchase a Gestetner. Few fen have the required 1 to 7 hundred dollars for such a venture.

However, in most cases, the illegibility is because the editor of the

zine at fault hammers out, in one evening, twenty stencils or masters, slaps them on his mimeo or dittograph machine, and cranks out the allegedly printed copies at speeds of 2000 per hour.

We know that good reproduction can be obtained on nearly any mimeograph or dittograph machine. Cast an eye at the material turned out by such fen as Silverberg, Boggs, Riddle, Calkins, and Grennell. Excellent printing by all. (We aren't listing any examples of the other side of the ledger as we can't afford the space.) If the other fan editors would put a little more "bang" in their typewriters when cutting the stencils and masters, and turning the cranks of their iron monsters a little more slowly, we are sure the reproduction would improve in most, if not all, cases.

Said editors might also use a little ink and then slipsheet to stop the offset. And don't try to tell us that one person can't crank a machine and slipsheet at the same time. We do it!

Another thing we deplore is the purple-hard-on-the-eyes-gunk employed by ditto operators. Why they use this when there is available, a very nice, clear, easy-to-read blue carbon, such as Dean Grennell uses.

I have a couple of other beefs against fan editors. One is pointed at the editors who can't afford a lettering guide, and so do their lettering by hand. Why they must do it so sloppily we'll never know. Especially when it could be improved immensely with the use of a straight-edge.

The other beef is the faned who refuses to even make an attempt at correcting typos. We know it is practically impossible to catch every error made. We have typed out this editorial 4 times, and there will probably be a couple which we will miss, but at least we make an attempt at correcting them. We hate to see errors corrected in this mehtod (whoops, an error, (oops there's another.) Or this type of a correftion. Obliterine doesn't cost that much.

I DON'T KNOW what the following has to do with science fiction, unless it is the science of Subterranean Excavation; but for the benefit of the Canadian readers, and the edification and enlightenment of those Americans who think that Toronto is an Eskimo trading post, three miles inside the Artic Circle, we would call to your attention the following.

Some four years ago an enterprising organization, known loosely as the Toronto Transit Commission undertook to tearing up the pavement of Yonge Street, (pronounced Young, the main drag in Toronto), and removing tons of dirt therefrom. Not that Canadians are given to War Hysteria as are our Stateside neighbours, but we thought that the local authorities were following the example of the good folk to the south, and were digging a mammoth bomb shelter under the city, but we were wrong. It seems that the TTC was digging a subway! What is

Gasgripes

so astounding about this? Nothing except that it is the first in Canada and that it is almost noiseless. (You can actually talk on it, moreover you can hear what the people behind you are saying if you are inclined to eavesdrop, and according to Ken Hall, that is more than can be said for the underground of New York, London and Continental Europe.)

Torontonians are either abominably modest or almost equally obnoxiously proud of things in regards to dear old Toronto and at present we are "obnoxiously proud" of our spanking new, shiny and almost silent subway.

CONSENSUS DEPT. It seems to be the general opinion of the readers that the cover of last issue, while simple, was superior to the previous two. Of the readers that wrote letters of comment, about 50% liked Ancient Man In Ontario, with as many disliking it. The second part of the Rosicrucian article was received about the same as part one. We made an error in printing it. You can please some of the people some of the time..... All but one mention of the Cleveland Report were favourable. The editorial, letter and review columns were well liked, and we were suprised at the plaudits over the disk reviews and Black List ideas. The art and cartoon page went over big, especially in the last mentioned item.

A WHILE AGO we assisted Norm G. Browne in printing his FAPAmag, DAMN!, and noted that he was using 18 lb paper. Much to our amazement, this paper seemed to print better than the heavier 24 lb stock we have been using. It took the ink better, used less of it, dried faster, and there was no offset and hence, no need for slipsheeting. Then there is also the fact that it doesn't cost as much, so we decided to give this 18 lb paper a try. Bear with us, we are still experimenting.

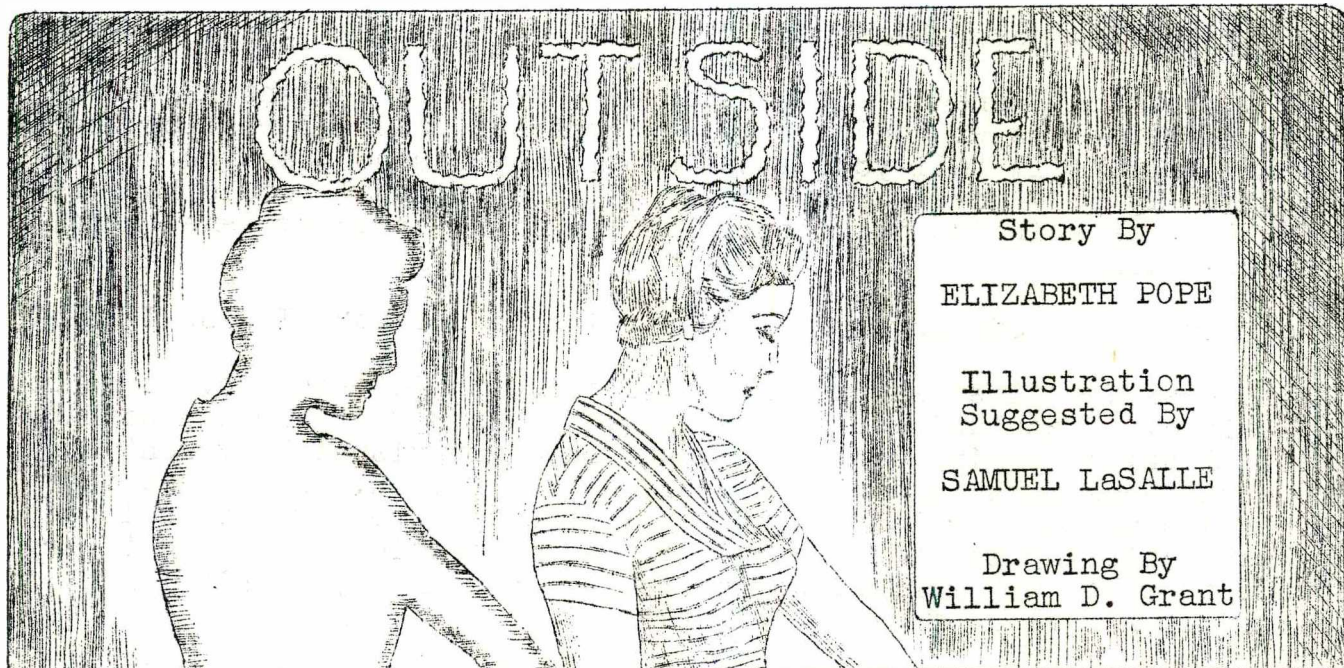
ONLY ONE MAGAZINE on the Black List for this issue, and that one is Walt Willis's HYPHEN. A local fan sent Willis a subscription for eight issues and has received only one. We know subsequent issues have come out, but our Torfan has yet to receive a second issue for his subscription.

For the results of last issues Black List, see the column PHI ALPHA, somewhere further on in this issue.

ASIDE TO CANADIAN FEN:- You have seen two issues of Canadian Capers and a third issue is in the production stage. This should be enough to prove to you, beyond a shadow of a doubt that the group behind this organization are hard working and earnest; and that the CSF/FFA is not just another Winnipeg farce like the C.S.F.A. Furthermore, the Canadian club is putting out its publications on schedule, which is more than can be said for either the N3F or ISFCC in the United States. We feel that this group merits your support and urge you to join now. They are trying to do a big job; they need your help; lend a hand, eh?

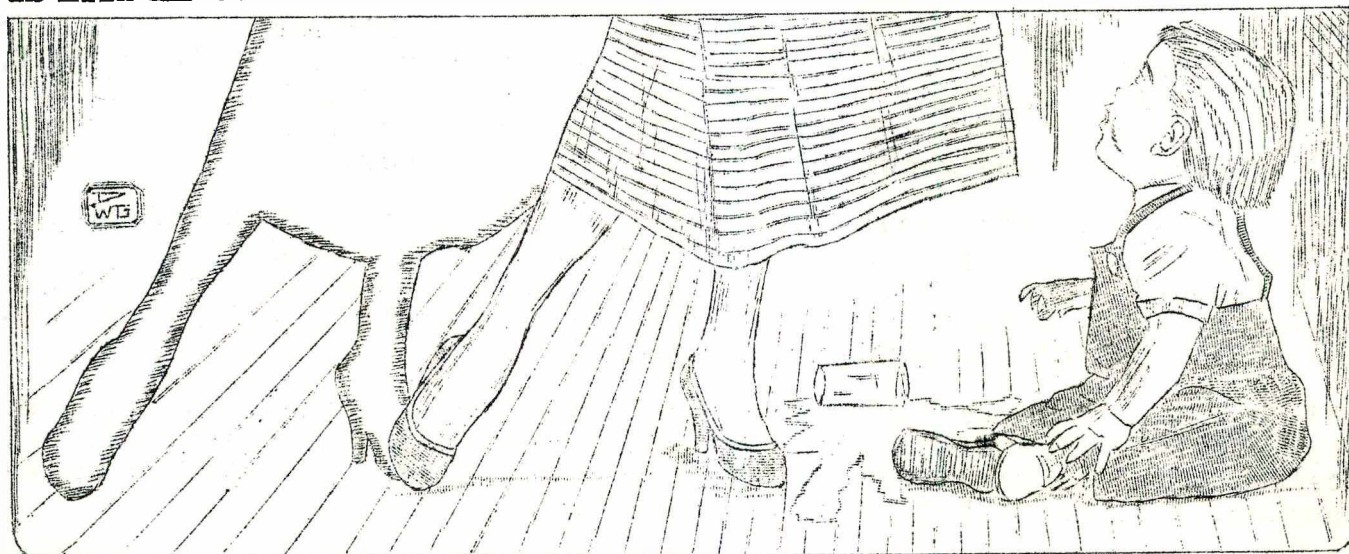
See you all at the Midwestcon, till next issue, hasta la vista.

GAS



"You're new here, aren't you? I'm quite new myself. I hope what brought you here was not as shocking as what happened to me - what happened to me, you ask? Well, now that is an odd story and I'm finding it rather hard to remember for some reason, but if you insist I'll try and tell you."

"It was Monday and I knew as soon as I got up that it was going to be one of those days. You know the kind I mean. Everything goes wrong. Everytime I opened my mouth the wrong words would come out. Before breakfast was over, Dan had stormed off to work, the kids were driving me nuts with their quarreling and the toast was sending a solid sheet of black into the air. Well, you can see that it is one of those days. Oh, you've had them too. Then I won't tell you the gruesome details except that the last straw came when Jane, she's my oldest, spilled the milk all over the floor. It was then I uttered those fateful words."



Outside

"Oh, I wish I'd never been born!"

"The next thing I knew I was outside my body! That's right! Remember I told you this was an odd story. To continue, there I was looking at myself! Well, I'll tell you, I was absolutely stunned, as you can well imagine. My body moved around doing all the things I would have been doing if I were inside it; mopping up the milk, scolding Jane, sending the kids outside."

"What made my body move if I wasn't inside of it? I wish I knew?"

"As soon as the first shock wore off I tried to get back in. It seemed impossible. I couldn't grasp anything. My hands went through nothingless. I tried forming words, no sound came. My visual body went about the usual housework and all I could do was follow. It seemed that I was projected more or less about ten feet away from my original body. It was a chilling moment, then in my wierd position I started to cry, then I thought why sorrow? Why sorrow? You mean why didn't I realize how sad it was right from the first?"

"I don't know, but let me tell you what really brought my situation home with force."

"I was following myself around, starting to get angry at not being able to attract any attention when there was a cry from outside. Billy, my youngest, came to the back door crying. Automatically I turned to comfort him. He walked right through me into the arms of my other self! This was when I felt my great loss. I began to hope that this was a nightmare and that soon I would wake up and laugh at the odd dream I'd been having. Even if it lasted during the day I was sure Dan would be able to notice the change when he came home."

"I'm glad you sympathise with me. The situation had now become tense with anxiety. Now I can look back on it with less emotion because it is getting so dim in my mind, but then, it was so new and strange."

"During the long, long day I tried to reach my children to gain some sort of recognition. I felt it was useless to try anymore with myself. Well, as I was saying. I tried with each of the children. Jane was playing house with the neighbor's girl and she did not show any signs of contact. She was growing up just like her Mother."

"Billy, I was afraid, would not feel me near him anymore than Jane had. I remembered the experience in the house. However I really tried every way I could to get back. He was playing in the sand pile, contentedly building sand castles; he was so sweet that an aching feeling came over me and I couldn't do anything about it."

"Excuse me, remembering overcame my senses for a moment. You see, all my efforts failed with Billy too. There was only Ruth left. She was coloring in the kids room. As I stood in the doorway she looked up and smiled. A flash of hope went through me."

"I cried out and started towards her, but disappointment came quick as

she walked right past me and hugged my other self affectionately."

"That took most of the hope out of me. I did not try anymore. I waited for Dan to come home from work, within I held a very small spark of hope."

"I waited at the front of the house. I felt that I would have more of a chance to make him aware of me if I reached him before my other self did. It was a long wait, the path of the day slid by, I was not hungry anymore."

"The sun had started downwards, there was the slam of a car door, then Dan came walking towards me. He looked tired and I anticipated taking him into my arms. I called to him softly. He stopped, barely inches away. This was it, now or never. I raised my arms and put them around his neck - nothing, no feeling. His face seemed puzzled; he had sensed something. I tried harder, looking into his eyes, seconds passed, then the front door opened behind me."

"Then Dan walked through me into my other self's arms. They mumbled a few words about being out of sorts that morning and as I looked on they turned and stepped into the house, the door closed in my face with a finality."

"That was the end. You see, after that I did not try again. My discontentment of the morning had brought all this on."

"You want to know what I did after that?"

"Why, I came here and joined you and the others. This may not be as nice as my former home, but it is nice as clouds go. Where else would I stay while waiting to be born?"

EP

disc review "SORRY, WRONG NUMBER" starring Agnes Moorehead - Edited, Produced, and Directed by William Spier - Decca - DL 6022

This is taken from Lucille Fletcher's radio script for "Suspense", but with a difference, there is no musical background. The voice is by itself and Agnes Moorehead does it with such force that after it is over you pause and shudder at the reality of this fifteen minute chiller.

The story is simple, a bed-ridden woman picks up the phone to call her husband. She overhears a plot for murder. She is high-strung and panicky, the police are informed. Nobody listens to her seriously and as time goes on she realizes that she is to become the murder victim.

Spier's production is clean cut, the suspense medium of silence and ringing phone are sheer terror. And it mounts, never in such a short time have I ever been so stirred by a performance. I cannot find any fault with this superb record, nor with Agnes Moorehead, as they say in radio, she is the "first lady" of suspense. I can say with no reservations, turn off the lights and you'll get a real bang out of this. WDC

Letters From The Readers

THE MAELSTROM

JOHN TODSEN
Windsor, Ontario

You've been altogether too lucky receiving nice letters. The time has come for straight from the shoulder constructive criticism, from a professional critic that is.....Reading from left to right; The COVER. Take one medium and stick to it, the simpler the better, and after finding one style of lettering for the name, stick to it.....The CONTENTS PAGE. Neat enough, but might not the page numbers look better on the right?.....EDITORIAL WE. The two basic supplies of a Fanzine Editor are correction fluid and a dictionary. Please buy one of the later. Seven words misspelled on pages two and three alone.....ANCIENT MAN IN ONTARIO. Dull but readable. In EW, GAS speaks about humorous material, where?.....PROGRESS REPORT. This read like a paid advertisement. Was it?.....ROSAE CRUCIS. Shallow, poorly researched, dull and barely readable.....The MAELSTROM. You might remind Nan Gerding that quoted prices are Canadian and will be vastly different where she is. In passing, the heavier paper now being used is a step backwards. It is too soft, tears and marks easily. Ron Ellik walked all around Can Fan's lack of personality without putting his finger on it. Unless you aspire to be the New York Times of fandom you must have a definite editorial policy and a certain amount of bias. Circulations thrive on controversy and strong statements of opinion. To get back to EW for a moment, either editorialize in it or start calling it "A Letter From The Publishers" a la Time's James E. Linen. Remember Harry Warner's Spaceways and the column in it called Stardust by the Star Trader???? What Can Fan needs is a good fighting, (about anything from Jazz to McCarthy including s-f) reminicing columnist to revive the "By Jove" column. Cut the letters in length and run more of them. Sharpen the editorial comment or drop it completely unless absolutely needed.....REVIEWS. They say too much about the wrong thing, that one for "Rider" is particularly rambling and obtuse.....Please try and develop some new horizontal break lines for the MAELSTROM and the Ads. It's hard to tell which name belongs to which letter or ad. What happened to FAN PERSONALITIES?

HOWARD DeVORE
Dearborn, Michigan

Just got Can Fan. It looks as well as ever. Beautiful reproduction just as I would expect. I've heard about Gestetners, but never seen work done by them. Until he got fired (again) Hal Shapiro was trying to sell us all one. He was gonna outfit us for around one thousand bucks. With ideas like that concerning the DSFS it's simple to see why he got fired.

DON FORD
Sharonville, Ohio

Got Can Fan last week. Really good. I admire the art work and reproduction very much. Hal and Nancy Shapiro are now living in Cincinnati. Hal is selling the Gestetner line....The prizes for the raffle tickets are shaping up. I now have four covers with more coming- #1 last issue of "Other Worlds" #2 (31st issue of) "Authentic Science-

Letters From The Readers

Fiction" #3 (2nd issue of) "Mystic" #4 (2nd issue of) "Universe".....
P. S. Don Wollheim may show up at the Midwest Con this year.

HARRY CALNEK
Granville Ferry, N. S.

Starting with The COVER: I like the new design you have here. It gives the magazine the appearance of a magazine instead of a newsletter. The new lettering is distinctive and seems to stand out better than the old style. The cover itself this time, though a very simple design is good. Much better than a conglomeration of poorly drawn lines.....ANCIENT MAN IN ONTARIO, though I had read all of what was here before, it is still interesting. And I believe would interest anybody who goes for this kind of stuff like I do. However, there may not be many such as me.....Your REVIEW column takes on new interest with me because of the addition of the disk review. Though a lover of music, I'm far from any kind of an authority on it. It seems as if STF and Jazz go hand in hand. I'd like to see something on this and not in the form of a review, but in article form.....Howard's review of "Spaceways" was a masterpiece of understatement.

ROBERT ROLFE
Bath, New York

The mimeographing was wonderful and the art work was literally out of this world. And the COVER! Man, it is for things like that, that fan mags are made! A beauty. The article on The ANCIENT MAN was good, but the one on Cleveland-----what's the cause of this terrific leaning towards Cleveland? Not to slight Cleveland, but there are other cities in which conventions can be held in '55. The BOOK & MOVIE reviews are particularly good, and I have (curses) no complaint with them. I thought that the second part of the ROSICRUCIAN article was (yawn) on the same level as the first, but still with all the complaints, you have one of the best fanzines around. The layout is excellent and I again must drool over the mimeoing. Keep up the good work and you'll be on top.

DARYL SHARP, RCAF
Eastview, Ontario

Your EDITORIAL, Gerry (and Ken, too) was really good this issue. As for Can Fan having personality or not, I don't think you have anything to worry about there. Although as you say, it has a group personality, it still has that friendly atmosphere necessary for the survival of any fanzine.....The COVER was quite striking, but I still think your previous format was more effective. The BACK COVER was a good piece of art, if only it had been a bit clearer.....Don't get rid of the CARTOON PAGE. Those jokes are really good. Are they original, or is this a leading question?

ALBERT F. LOPEZ
State College, Pa.

Thanks for the copy of CF #20. I once had a sub to CF, but apparently it ran out without my noticing because I haven't seen a copy for quite some time. I do seem to remember #17, but I can't be sure as I've been sending all my mags and fanzines to a British fan. At any rate, I'm pleased to see CF again. And if anything it has improved since the last issue (I've seen).

MORGAN HARRIS
Cooksville, Ontario

I liked the article on the ROSICRUCIANS because it was something that you couldn't find anywhere else and it was also interesting material to write about. I can't see what the fen are shouting about.....Now we come to the article on The ANCIENT MAN. It bored

Letters From The Readers

me stiff. There are hundreds of magazines having no connection whatever with STF or Fandom that print stuff approximately the same subject. Please, no more.

ANDREW HARRIS
Racine, Ohio

Recieved Canadian Fandom the other day. You fellows sure do a wonderful job of getting out a fanzine. I don't know of any other that's quite as readable..... Do you know what parts the total eclipse next June 30th will hit. There should be something published on it by now. I'm going to see it somewhere if it's at all possible and it will only touch in the U. S. from Minneapolis north and while I plan to go there if there is nothing better, I would like to catch it somewhere farther north. I've been trying to figure out the path of the darn thing but it has been a long time since I did any math and to calculate four different things at once is a little stiff for me. Near as I can get it, it will pass through part of Ontario which has a hell of a lot of lakes and not much else. There won't be another for 147 years, so I'd better try and see this one instead of waiting for the next.

AL BERNFELD
Secretary-Treasurer
Montreal S-F Society
4343 Verdun Avenue
Verdun, Quebec

Just a short note to acknowledge receipt of the recent issues of Can Fan. I've passed them around at meetings of The Montreal Society and they have been received with interest. Can Fan may have the good effect of sparking Fred Hurter into limbering the old multilith so we can whack out another "Censored". Our normal two-year publishing hiatus is now stretching itself out into darn near four years. However, don't hold your breath until you see the issue.....Is the Clyde Kennedy who authored ANCIENT MAN IN ONTARIO the same Clyde Kennedy under whose guidance I imbibed journalism when he was editor-in-chief of "The McGill Daily" back in 1949-50 (I think)? I heard he is doing public relations work for Atomic Energy in Canada, but you can't keep a good writer down.....Regards from the MSFS to yourself, Beak Taylor, Ned McKeown and all our friends in Toronto The Good. We look forward to getting your next issue. If there's any way I can personally help, just let me know (besides money, of course, we ain't got none).

WEE WILLIE'S WANDERINGS

by WILLIAM
D. GRANT

In this short space I'm going to direct my remarks to the attendees of the Mid-West Con and try to come up with an answer to the present situation in Bellfontaine.

Most of us are aware of the reason why we are not out at Indian Lake this year, there is no doubt about how enjoyable our past visits have been. What I would like to know at this time is there any solution to rectifying the mistakes of the past. In all humbleness could we approach the management and apologize for the past and guarantee no repeat performances as per last year.

In all honesty every one of us have weak spots in some form or another and I include myself in this, but surely amongst us we can come up with a straight forward solution that will satisfy both sides and not hurt any individual feelings.

If there are some conclusions to be drawn, lets hear them now, not after this weekend. I'd kind of like to know that I might be able to re-visit Indian Lake next year and I know most of you are thinking the same way. WDG

NO MORE TIME by WILLIAM CONNER

Most science fiction fans, at one time or another, take issue on a certian scientific idea presented in stf. The time machine is one of these ideas which has been knocking around for a long time. H.G.Wells started it all with the time machine and the time traveller way back when. There are many different ideas on time that have been used in stf stories, and one of the most popular of these conceptions holds that time is a separate "plane" co-existing with the "present." Time is thought of as constantly "passing" by into the past for good.

Time is one of the biggest mirages that man has ever been mislead by. To understand this we must first determine what time is. This is easy. Time is but a measurement, as the meteric system is but a measurement. All other "characteristics" of time are an illusion. Time is a measurement for the certian qualities of physical change that it's measurement is relative to. These qualities are duration.

PHYSICAL CHANGE - DURATION EXPLAINED

PHYSICAL FUTURE - Physical changes and occurances yet to happen in eternity.

PHYSICAL PAST - Physical changes which have occured in the present moment, (eternity).

PHYSICAL PRESENT - Eternity in which all things occur.

There is no past, present, or future to the mind. It functions in eternity. But the mystic or occult school believes that the mind can forsee some future events. My explanation of this is that the sub-conscious mind detects a pattern of present occurances which strongly indicate something which is about to happen in the future. A sick person predicting their own death, for instance. Their subconscious detects the bodily defects and reports them to the mind, which in turn weighs these facts and may even be able to predict when these defects will cause death. But no contact with a "time plane" is used for this.

No mortal man has ever lived in the past, it was always the "present". The present moment is equal to eternity. $P=E$. The "past" is just old physical changes or occurances that have happened in the present. Perhaps an illustrated example would help to clarify this explanation.

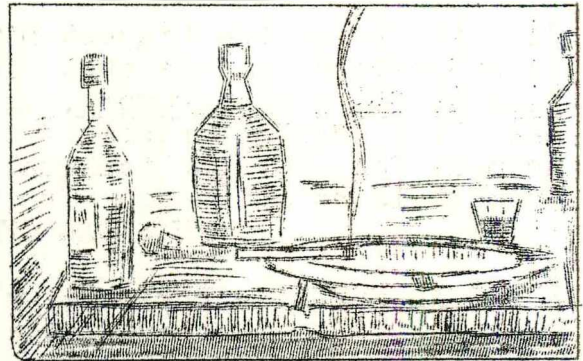
If one stands on a bridge and watches the water flow downstream, an illusion is soon noticed. The bridge seems to be moving, not the water. This is true of time also. The present is the bridge and physical changes are the currents flowing underneath. The current of physical changes are so swift that we think the bridge (time=present=eternity) is moving. Physical occurances can never be revised once they have occured. A simple machine cannot reconstruct the world as it was in the (physical) past. Man should break this bond in which time has enslaved him for we live in the present moment that is eternal. WC

Hodge Podge From Light

I stand 5 feet, eleven inches. Harrumph! Those that read this might get the wrong idea of what is me and what I do- in fact one very chawmin' and booful creature has already dun so! As most fans luv, just simply luv to talk about themselves, please be kind hearted enuf to lemme ramble on and on like Peter Rabbit in his bramble patch. Ah- sweet bramble patch- where the rasberries grow and grow and grow and are picked and eaten and become excreta and turn into more li'l rasberries that grow and grow and grow! Technical information: I stand 5' 11" in mine socks- the ones with the heels out and the toes in; I wear size 7 and 3/8ths hatbrown, please; mine shoits must have an 18" neck because I have a lotta neck and luv to neckka lot; I have a 48" chest and am quite chesty, as you may have inferred by now; my belly, my politicians bay window which some have been so unkind and monstrous to suggest is actually my chest, takes 44 inches of tape to get around; my leg is 31 inches, and your'll be even longer if you let me pull it, as one certain booful little maiden did and took me seriously. Ah- my heart bleedeth. Doth you forgiveth me, fair woman? My feet can be contained in size 7 shoes, but 8's are soooooo comfortable I always wear 9's. I wear my socks until they break off at the ankles, and I never use Kleenex, Lifebuoy or Lux my undies in Lux. I shave every morning so I can look soooo sweeeet and handsome when I call at ladies' homes to fix their- heheheh- radios! Fooled ya, I bet. Naughty, naughty- who d'you think I am- the man who comes around? I wouldn't mind coming around a certain pusson's domicile.....I dislike the following- dictators (Tucker excepted), prudes- and castor oil. I luv people especially booful wimmin who luvs men with hairs on their chests, I luv eatin'- any kind fannette who kin cook? Hobbies are reading anything I can lay my paws on- even read the ads in Amazing-- coo! Science fiction- fantasy- any of the sciences in reading matter- collecting fine recorded music- writing pro and fan-stuff- and having a good time. Main avocation is radio in all its phases and I even manage to make a pretty decent living at it- how many of youse mugs kin live on the take from somethin' you really like doin'? Artists of nudes please don't apply! Oh yes, people who know me says I am the possessor of a dirty mind! But what the hell- I luv me.

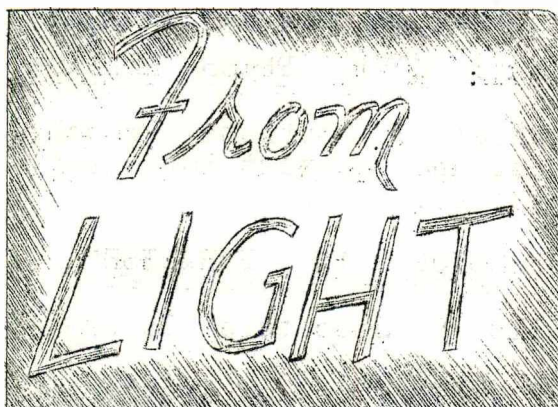


By LESLIE A. CROUCH

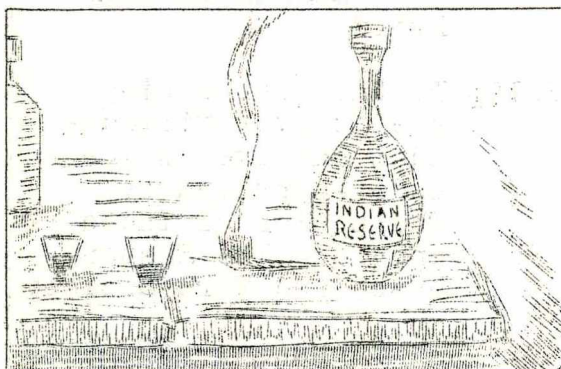


The above thumbnail sketch originally appeared in "Voice Of The Imagi-nation" # 21, February 1942. The remainder of the material in this column has been picked at random from Les Crouch's wonderful "Light". This is the first part of a projected series recalling some of the great moments in fan publishing. At present "Light" comes out in a limited edition, so with Les's permission we are reprinting some of the humorous high spots so that more of you can see the light.

Hodge Podge From Light



PART ONE



Canadian Pacific Railway. Ideal for heating up baby foods, or warming up beds. \$1.09 for two.

PREFAB WAACS: These Waacs were made for the U. S. Army at enormous expense. Every man should have one. Easy to knock up. Will not fall apart easily. Should wear almost forever. Comes in all sizes and shapes and colors. Each Waac comes complete with instructions on assembly and with a manual "The Care and Feeding of Waacs". Sold to Adults only. Price on application.

RUBBER DINGHYS: Every woman should have one in case she has to walk home from a boat ride. Our rubber dinghys can also be used for other things. Guaranteed leakproof under any water temperature. When ordering state whether you want a small, medium, or large size dinghy.

Please send your cheque, money order or cash by Air Mail or Express to
WANG PU SURPLUS STORES

UNINCORPORATED

613 NO MARGARINE

DUPLESSISVILLE, QUEBEC

This new surplus house was established to help the lower cost of living; and of loving. Read the above ad carefully. In it will be found something for every member of the family. As a special get acquainted offer we will send you absolutely free, without obligation, on a money back guarantee if returned within twenty-four minutes, unused, a genuine slightly used but warrented in usable condition, one movie starlet, your choice of one of six different colors, with your order of more than ten dollars of merchandise selected from this advertisement.

SALE SALE SALE SALE SALE SALE SALE SALE

CANNED HORSE MEAT: Just the thing to feed your horses to give them that glossy thick coat. Chock full of vitamins and 1812 heroics. 88¢ - 12 can case.

KITCHEN CHAIRS: Two styles- one with cracked bottoms and one with a hole in the seat. 17¢ each.

Legs for the above- assorted lengths. \$1.00 a pair.

SWEETHEART SPECIAL: One pound box of chocolates; two tickets to "The Groom Went To Bed With His Rubbers On", engagement ring; wedding ring; huge five pound jar of vaseline; manual "What To Do Until The Baby Comes"; two tickets to Reno.

SLIGHTLY USED TOILET TISSUE: 5¢ per one thousand rolls.

HOT BOXES: We were fortunate in being able to buy 10,000 of these from the

Hodge Podge From Light

A little girl spent a Christmas vacation on her grandfather's farm and was fascinated most of all by his cow. One cold late afternoon she accompanied her host to the barn and stood by shivering while he started milking. Finally, she tapped him on the shoulder and through chattering teeth suggested, "You know Grandpa, if you'd put alcohol in its radiator, you wouldn't have to drain her faucets every night".

--
Lotty wed a hairy man,
She did it for a spree,
Now she yodels all day long:
"Married life sure tickles me!"

--
The little girl and her mother boarded a street car. The little girl stopped at the fair box. "Let me put the ticket in, Mother." "No honey, I'll take care of it", replied the mother sternly. "O.K.", answered the youngster and then looking up at the conductor she asked, "But will you let me flush it?"

--
An Old Maid who was the self-appointed supervisor of village morals accused a Man of being a drunkard because she had seen his car parked outside a tavern. The accused Man made no comment, but the same evening parked his car outside the accuser's door - and left it there all night.

--
Smoke "EL POOPO" Cigars. Wrapped from the best grade horse buns. A wiff from an "EL POOPO" is a wiff you'll never forget. 2/25¢ At All Good Plumbers and Chimney Sweeps.

LADIES

Are you bothered by sleepless nights? Just give your husband some NOBONO in his pre-morphial cup of cocoa. NOBONO has that new wonder ingredient SALT-PETRE! Try NOBONO and sleep nights.
M'COY ENTERPRISES - FRICTION, ONT

SPECIAL: MOVIE PRESS RELEASE

Cartwheel J. Hubnuts Proudly presents the greatest love story in history.

"PASSION IN PARADISE"

Thrills & Specatcle Galore -

SEE The Tree of Truth,
was it Wisdom Incarnate or was it Dark Evil?

THRILL To the most daring scenes ever filmed-- Adam and Eve in the nude--Approved by The Legion of Indecency and The Boston Watch and Ward Society

Out of the thousands of tales of palpitating, precious emotion, the story told in Genesis of the First Man and Woman in Paradise stand out as the Pinnacle of High-Voltage Passion.

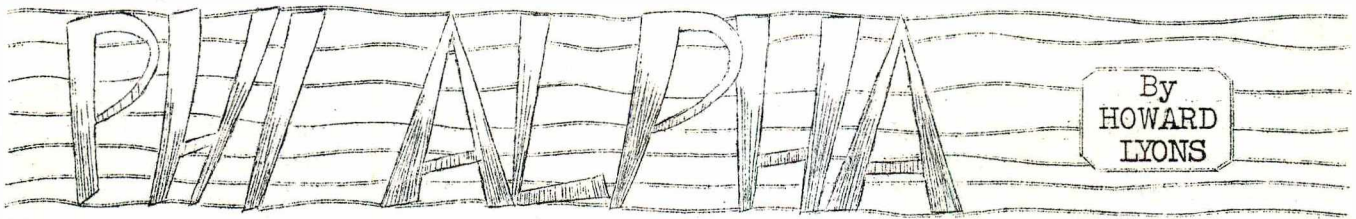
Filmed in Startlingly Real Parabolic Technique. See It On The New Crystal Ball Screen. The Picture Is All Around You.

Starring JERK CABLE
EVA STABLEDOOR
BETTY BELLYBUTTON

Screenplay by Head A. Cabbage
Photography by Burp and Howl
Costumes by Moe Steinburger
Special Effects by Walt Disney
Music by Homer and Jethro

To Be Released At Advance Prices Only. One Price - Two Bucks And An Indian Maiden.

A UNIVERSAL - JOINT PRODUCTION



The title of this pillar derives from the Greek equivalent of the Saxon F.A. which in itself is part of a slogan meaning "Oh, not much", to wit; "Sweet F.A." And that's just what this column will be about.

The CSF/FFA are looking for a nickname. The Toronto Science Fiction Society calls itself THE DERELICTS. How about taking Canuck as a starting point. Then the Canadian Science Fiction and Fantasy Fan Association could call themselves the FANUCKS or FANUCKERS.

Bill Nolan says he has been mighty busy and "...alas, no more time for fan work, though I enjoyed everything that went into the Review... there will be no more zines or supplements issued on Bradbury or anyone else". The review he refers to is of course THE BRADBURY REVIEW. And that is the definitive source of info on Ray Bradbury and his writings - this is available from Nolan at 4106 Lincoln Ave., Culver City, Calif. It will cost you 50¢ and is worth many times that. It is offset and has 64 pages if you want to count the covers. In between said covers you will find three articles and one story by Bradbury, as well as articles by Anthony Boucher, Henry Kuttner, Sam Sackett, Nolan, Chad Oliver, Ian Macauley and several others. There are also three satires of which one, "Peter, Peter, Pumpkin Eater" by Retlaw Snevets has won unanimous acclaim amongst my non-fan (in fact st-f-hating) friends. It's that good. And then there's the index of RB's writing including slick appearances (US, Canadian, British), T.V., and radio. And then just recently Nolan turned out the Ray Bradbury Index which is a supplement and covers up to 1953. It also includes an index of 'Illustrated Story Adaptions' which means comic book appearances. This index costs .20 so if you send .70 to Wm. Nolan in Culver City he'll probably send you both of them and you can be a true Bradbury fan.

Speaking of Cinema, which I am not, how many of you kiddies have seen the Warner Bros. cartoon which features, believe me, "Speedy Gonzales, the fastest mouse in all Mexico". In case the subtle reference escapes you, see the original naughty gag which was revived by Norman G. Browne in his latest entry (pardon the expression) in the PAPA mailing.The companion feature to this was THE STORY OF THREE LOVES. This movie was released some time ago in Canada and about a year before that in the U.S. It was one of the new style tric-quartet movies. In this case, three separate stories were tied together with the ship-board gambit. The first and third were written by John Collier, but were non-fantastic. The second was done by someone else and was quite Collieresque. This was about a young boy who tampers with witchcraft and is punished by being changed into Farley Granger (which is bad). The witch is played by Ethel Barrymore and Leslie Caron reads the poetry. In case any reader sees and enjoys movies which are non-fantasy, the first and third will also interest you. In the first James Mason watches Moira Shearer dance herself to death while Agnes Moorehead looks sad at all times. The remaining entry is by far the most interesting, mainly because Pier Angeli wears tights. I understand

Phi Alpha

from a member of the female contingent that this entry is by far the most interesting, mainly because Kirk Douglas doesn't wear a shirt. In any case, it is about an aerialist who kills off successive wives and or girl friends by attempting difficult stunts without a net. The ending is quite thrilling and after about six twists of the plot, surprised me.....Even since witnessing IT CAME FROM OUTER SPACE, I have been working on my plans for inter-planetary pictures. In IT CAME a fairly bad error was in having the one-eyed monster, "see" in three dimensions. Also the view through the telescope (not binoculars) gave three dimensions. This started a train of thought which has so far produced the following ideas; two dimensional movies for one-eyed monsters and n-dimensional movies for flies.

New book; THE WORLD OF NULL EGOBOO. This is not about fandom.....How many of you lucky listeners have received A BAS, an off-garde publication? If you haven't, try writing the publisher of Can Fan and including 5¢. You will automatically become an honorary member of the Society of Tipplers (SOT's).....There's a new invention: called a TAITZ and it is a type of compass which has a bar magnet fastened across the base. It is easy to see the effect of this accessory; it causes the needle to point in the same direction, regardless of where North is. The main use of this device is to prove the old saying, "He who has a TAITZ is lost".....Have I mentioned my plot in which the main character turns out to be Ray Bradbury?

INTERLINEATIONS GATHERED HERE FOR GREATER CONVENIENCE IN READING

Overheard at a prospector's convention in TORONTO: "I call her Tacomaite because she is a low-grade ore."

When is a pun not a pun? When it's a typo.

Overheard at THE DERELICTS: "...the telepaths who instigated anti-sem-antic riots."

DMKOB OSINI NPSOT COAFC OCSAH (revolving.)

Overheard in a bookstore which has featured the modern translation of the Bible: "I wouldn't buy that to save my soul."

Overheard at Mel Stover's: "When cannibals eat arms, do they spit out the pits?"

I note a recrudescence of the old gag; ".....this ship using liquid hydrogen and a nuclear reactor could reach a maximum speed of 30,000 miles per hour which is more than enough speed to escape the gravitation of the Earth". Wasn't this cleared up to everyone's satisfaction. I understand that 'escape velocity' is a matter of economics indicating the most economical way to escape the Earth's pull, and is calculated by determining at what speed an object would hit the Earth's surface if dropped from the outer reaches of the gravity field. In other words, an object given an initial 'oomph' of 25,500 mph and no further

thrust would escape the Earth's pull (meanwhile gradually losing speed). However, with continuing thrust, I say that you could leave at one mph if you weren't troubled with mass-ratio problems. Who says this is wrong and how so?

I have been making a brief survey of the naughty songs which spacemen sing and have managed to discover only the following excerpts: "Tonite you're gonna sleep in the space-ship, Papa." "....and there on the floor with his spacesuit tore, lay poor old Asteroid Dan." And then there is a dramatic portrayal originally on tape which is spoken by a girl who is obviously being molested by a BEM named George. This is no doubt an outgrowth of the radio program, Sorry, Wrong Number. I have turned my notes over to an organization which has been formed to continue this work, the ASTRAL RUDE SONG ENDOWMENT. I do hope, in passing, that fandom in referring to this organization will resist the temptation to abbreviate.

Harlan Ellison, now of 41 East 17th St., Columbus 1, Ohio, says he is putting out a new mag called DIMENSIONS and that subs to SFB will be transferred if so desired, or even refunded if necessary. The BLACK LIST of Fannags is waiting news of the first issue of Dimensions..... ..Norbert Hirschhorn of Tyrann fame has retired for good it seems from the fan pubbing field but says that a column of his is looking for a well reproduced well-circulated home. He sent Tyrann number 8 which consisted of a one sheet sad but true story.....Vega is removed from the Black List due to extenuating circumstances such as annishnesia (term courtesy of Walt Willis) and poor mail service in and out of MarquetteAnd finally, word from Larry Touzinsky who says he has had Fan-To-See number four on hand for mailing for about nine months. Seems a long time. This will be the last he says and in it you will find how to recoup your mazuma. This takes the final entry off the BLACK LIST from Can Fan #20. Look for yourself and see how the faneditors have fared this past quarter in the matter of subscription trimming and/or ignoring.

Several people (such as Art Wesley, Dean Grennell and Douglas Graves), have asked how we got that texture on the back illo on number 20. Well that was done by using a stencil cut in 1948 and used various places to produce a run to date of about 900. We'll admit it looks different; it could just as easily have fallen to shreds at any time from 1949 onward.....Canadian Fandom is thinking of going the other fan-zines one better and bringing out a Half-Annish.

First of all, here is Dawn #21 - it's legible!! The man is Russel Watkins of 110 Brady St., Savannah, Georgia and he likes to receive 10¢ a copy. There's a page of faces by Terry Carr dealing with FUEDING and I want to know if this spelling is a gag. I myself much prefer to "feud" but in fandom that doesn't seem to be the thing. Denis Moreen and Ray Thompson column (working in that odd subtle plug for their own zines), there's a satire on fan pubbing and a section name of FANZINTO which is an up to date list of subzines, editors and so on - invaluable.....Trends is now a Sapszine with only 100 available to sub-

Phi Alpha

scribers and it is already too late so I'll just say you're missing plenty, (Lynn Hickman is responsible for this).....And then there is Skyhook which is doubtless tops just now. It is at issue number 20 of which about 14 have been subzines. Reproduction is flawless mimeo, format and illos are impeccable and the air of culture which exudes from the editorial comment and columns does no harm at all. Would that more fans could think, spell and type as well as Redd Boggs can. Not only that, but Sam Moskowitz hides out here and in page 19 and 20, he tells about THE FAN AND THE UNIVERSE and this is interesting. Send your 15¢ to Redd Boggs, 2215 Benjamin Street N.E., Minneapolis, Minn.The Flying Saucer Club of Great Britian sends along THE FLYING SAUCER NEWS and a little info on the club. They're 600 strong at present but feel they are poorly represented in Canada. Their aims and objects include collection and dissemination of Saucer and related news, promotion of discussion of space travel and related subjects ranging from astronomy to the sociological and philosophical aspects of contact with alien culture. Their slogan is Caelum pedibus in terra observamus which means something or other. The magazine itself is well mimeoed; 31 pages in the Winter/54 issue and includes world-wide saucer news and articles of more than saucer interest. The membership for U.S. and Canada is \$1.00 for six issues and should be addressed to Richard Hughes, 42 Rothbury Road, Hove 3, Sussex, ENGLAND. Make the draft payable to The Flying Saucer Club.....Another saucer mag is The Saucerian from Gray Barker. This one is dittoed and usually has 30 pages. Number 3 has 60. This is bimonthly with no promises and costs 35¢ per issue from Gray at Box 981, Clarksburg, W. Virginia. The issue I'm looking at deals with the folding of the International Flying Saucer Bureau - Albert K. Bender that is (tales of men in dark suits and secret info, etc.) Gray very sensibly maintains a "Well, I dunno" position. Also HOW TO IDENTIFY which we reproduce in this issue with permission. Included is a good deal of Fortean info with no comment, Wild Rumor Column by R. Monger - Does Russia Have The Saucer - World's First Saucer Station (In Canada I might mention) - book reviews. Why don't you get a copy?.....Starlanes - "FINE

ZINE" it is now

printed. I got mine for 40¢ from Orma McCormick at 1558 W. Hazelhurst St., Ferndale 20, Mich. It is a quarterly poetryzine (sf) and you'll like it.....Spaceship landed from Bob Silverberg of 760 Montgomery St. Brooklyn, N.Y. - 10¢ per of 3 for 25. Comes out quarterly and this is #24. The ed looks at 1953 in Review, Terry Carr reviews the Red Peri by Weinbaum, Redd Boggs writes File 13, Roger Dard reports from Australia, Bert Hirschhorn tells The Way I See It and if you can't see from this list that you need Spaceship you are badly off.....I notice in Fog #2 that Can Fan rates a years sub to Nebula, we figure that is just below four issues of Mystic - what do you like? Number 3 of the said zine rolled in just now and is a swell deal. Don Wegar puts this out on an edition of 50 copies, he dittos it and the last one put some of the 'old-timers' to shame. If you want a copy of #4, you will probably get one if you send (get this) 5¢ to Don who lives at, 244 Valley St., Berkeley, Cal. Don't get the idea from this price that Fog isn't big and good. It has 23 pages and the material is coming right along. I enjoy it and this may be 8th Fandom smiling us in the face.

.....Opsla! number 12 is in from Gregg Calkins who is currently maintaining his mimeo at 3817 - 11th St., Santa Monica, Cal. The editor tells of his venture into newstand sales (six); Vernon M. McCain dislikes Mad, can stand POGO and appreciates L'IL ABNER; Walt Willis contributes the Harp That Once Or Twice in which he reminisces, explains old puns and allusions, deals with annisesthesia (his theory is that the neo to gafia route has been greased by this innovation); Robert Bloch says he likes Fritz Leiber and proves it; the editor steps in again--to argue with McCain, to agree with Bloch and to enquire why faneds and reviewers have forgotten about Opsla. I don't know--I like it, (and I pay for it too).....And there's Science Fiction Advertiser. This is planographed (looks like off-set to me) and costs 6/1.00. You send that to Roy Squires at 1745 Kenneth Road, Glendale 1, Cal., and you'll read the best in ads and not only that but you'll be hearing from Bob Tucker because that it where the Science Fiction Newsletter got to.....Psychotic costs \$1.00 for 12 and Rich Geis collects the loot at 2631 N. Mississippi, Portland 12, Oregon. Dittoed legibly, illos are nice, and if you are interested in material, it's here. In #10 McCain gives to fandom his innovation McCainterlineations. Get #10 and see for yourself, and also hear Norman G. Browne asking where is 8th Fandom? Harlan Ellison and Lyle Kessler column, the letter column bubbles and John Magnus puts in fiction - "Second Coming" - I was suprised.....I also have the Achronic Chronicals from K.K.Smith at Route 1, Box 92, Everett, Washington. This is printed and 12 issues cost \$1.00. It comes out monthly. Not entirely on sf but this is a real fan here. A hobbyist whose hobbies range from cookery to hunting -- the main one being hobby publishing (never say amateur - K.K. insists quite properly that if you're an amateur you don't charge, and who doesn't?) I think you'll like this magazine "devoted entirely to the Philosophy of its Publisher". Ask for a sample anyway.....Fanzines I refuse to review - Star Rockets, over-priced at 20¢. (former over-price - 10¢).....I have just been reading the March, 1954 issue of PENDULUM which is published by Markham House Press (and don't let this fool you) in England. This is a fringezone and is related to the Research Centre Group. It deals with Radiesthesia which seems to relate to Dowsing, Color Healing, and pendulum pushing. Now all this folderal rubs me the wrong way, but I don't complain too much because I don't know much about it first hand. HOWEVER in this issue on page 366 is an article on Georges Virondeau "who drives a car at 20 miles an hour while blindfolded with several layers of gummed strips, a heavy cotton bandage, a black cloth of several thicknesses and finally, a hood". It is said in the article that this "is a characteristic of certian forms of skilled radiesthesia and although in this case it has obviously been exploited commercially it might if developed be of great help to motorists on dark nights." BAH!!! I would be mighty surprised if Georges could do this on a dark night. The whole thing is a conjuring trick and is available in several methods from any magic dealer at prices ranging from 25¢ to \$20.00. Admittedly that one looks like the \$20.00 method, but that doesn't support the case for radiesthesia. If all these Borderland Sciences are on as flimsy a foundation as this "test" or the message readings" (called COL'D READINGS in the trade) or "dark seances" I've seen, then take my word for it. Save your money!!

PHL

HOW*TO*IDENTIFY*

By
STANLEY
COUCH

[Reprinted from Gray Barker's SAUCERIAN. Elaborations on illustrations by Gerald Steward, from original artwork by Celia Block; with minor editorial changes made in the text. - Ed.]

There has been a long-felt need for a guide for use in identifying unidentified flying objects. How much easier the saucer investigator's job would be if the sighter could state, at the beginning, "Detergent bubble observed at 20 degrees northeast!" The long correspondence, the sighter's laboured artwork, the long consultations with the Air Force would not be necessary.

We may be accused of stealing this information from the Air Force, a point which we hereby deny at the outset. It should be obvious that there is no similarity here between this information and any official Air Force release.

CANADIAN FANDOM and THE SAUCERIAN will appreciate comments on our following classifications if they can be improved.

OBSOLETE NAVY PANCAKE STYLE AIRCRAFT

Easily identified, since this usually travels at around 25,000 miles per hour and preforms impossible maneuvers.

HALLUCINATIONS

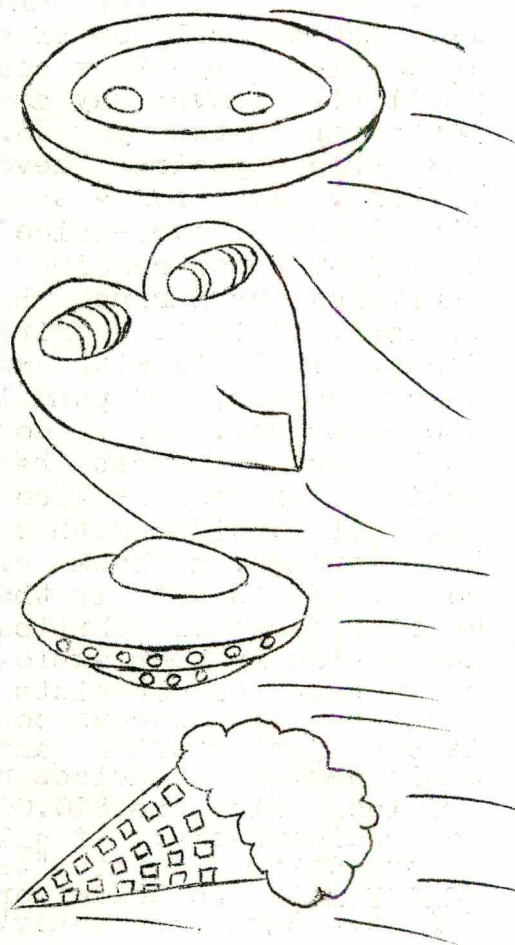
Changes suddenly from silver to bright red, then to a dazzling blue. When seen on the ground, makes an odd humming sound. The earth is scorched for weeks after it takes off.

MIRAGE

Usually explodes with a terrific noise, breaking store windows.

PLANET VENUS

One of the phenomena most generally misinterpreted as rocket ships or flying saucers. When jet planes chase it, that is the end of flying.



JET AEROPLANE

Quite obvious, no explanation needed.

COBWEB

Shows up as a rapidly moving disk on radar. When intercepted, the Cobweb usually takes a dive at the jet plane and scares the pilot almost out of his wits. It usually changes course suddenly just before a collision. Sometimes it doesn't.

DETERGENT BUBBLE

Often drops strips of stuff variously described as tin foil, paper, or what have you. The stuff usually disintegrates before being examined carefully. Often these Detergent Bubbles have dropped large chunks of rock, or other trivia.

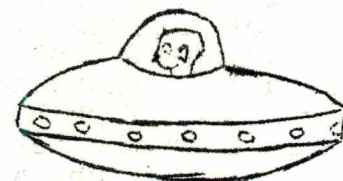
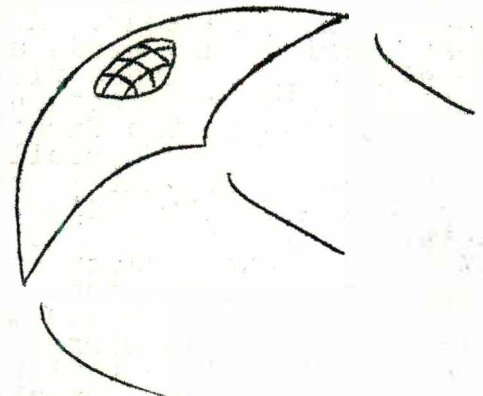
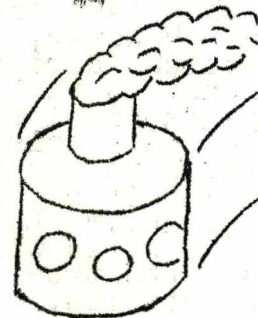
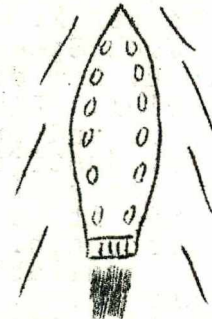
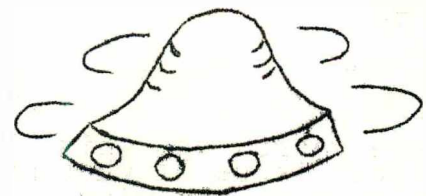
SKYHOOK BALLOON

This is anywhere from 300 to 500 feet wide and travels at fantastic speeds. Always denied by scientists who say that no skyhook balloons have been sent up, when it is obvious to the observer that is what he has seen.

LIGHT INVERSION

Caused by cold air and hot air. Distinguished by being absolutely solid when run into by an airplane. Not much is known about light inversion because when encountered, the plane and occupants are usually disintegrated before they can consult Menzel's book for guidance.

(This article was written by Stanley Couch. The editor of the Saucerian, Gray Barker, absolutely refuses to be connected with this write-up. -- Editor)



By Jove!

BY JOVE! by S.H.M.

Sixteen years ago this Fall there came out of Hagerstown, Maryland the first issue of what many fans claim to be the finest fanzine ever produced contents wise. Volume 1 # 1 contained fiction by Amelia Reynolds Long, Walter E. Marconette and articles by Harry Warner, Larry B. Farasci, Jack Speer, Hoy Ping Pong, Forrest J. Ackerman, and an unsigned column. How different and yet how similar was Harry Warner's opening editorial. Like many present day editors he opened with an apology - abject and profuse - that the magazine was two weeks late in appearing. He justified himself however by pointing out that the first twelve pages of the magazine had been hektoed when the hekto broke down and it took him the extra time to locate a mimeograph and start all over again. On page sixteen there is an ad for these 12 Hektoed pages available for five cents, would that we had sent out the nickle then and there, but who could know that this fanzine was to be any more than just another short lived brainchild of a newly enthusiastic fan. However, later in the editorial Warner shows his true colours. Quoting directly his opinion of his own creation, "The printing, I think, in this issue is a bit above the average, despite occasional typographical errors which could not be avoided, due to the rush in getting out this first issue. Next time I think that we will do even better with the typography, though. And even now, I'm sure that you will find it better, and freer from mistakes, than 75% of the fan magazines today." Later issues were to back up his prediction. In 1938 the fan world was greatly preoccupied, as they had been for seven years with the true identity of Anthony Gilmore the creator of the Hawk Carse stories. The earliest mention we can find in our files, and this agrees with Hoy Ping Pong's article in Warner's mag, is in the Science Fiction Digest for September 1932 in which "Chr." discusses ten or twelve names that could or could not be AG for what he felt were obvious reasons. After quoting from various fanzines over a four year period Hoy winds up with this, "Me? I'm Hoy Ping Pong, first cousin of the Chinese villain who made life miserable for Hawk Carse. But I don't know Anthony Gilmore, do you?" And in 1954, neither do we. To wind up the first issue we find on page 19 a quote from a letter of John W. Campbell, Jr's., "...I'll be glad to help where and when I can, if what I can do would genuinely be of assistance." If you were a fanzine editor today what would you give to have a similar letter from the same JWC, Jr.? Issue # 2 opens with the chest pounding statement that, "Just as predicted last issue, the second makes its appearance on the dot --- in fact, it is being mailed a little ahead of time, so as to reach many subscribers by the first few days in January." But again Warner justifies himself by saying later that issue # 3 will contain a review of Stapledon's Star-Maker by Jack Williamson and a previously unpublished poem by H. P. Lovecraft. # 2 has even right hand margins a practice continued to the last issue and includes a very short article by Walter Fleming on the effect of the Orson Welles broadcast of October 1938. From the vantage point of time it seems hard to believe that panicky people actually started to evacuate the city of New York but according to this article pandemonium reigned for hours after the end of the broadcast. Warner speaks of his discovery of a new young writer, John Hollis Mason, long-time prominent Toronto fan and protege of A. E. van Vogt when he lived in that Canadian city. How many of these names are familiar to the average fan today, how many of them even remember the name of this fanzine with relish and nostalgia? Fanzines may come and go but the memory of SPACEWAYS lingers on with the Old Guard. To quote from the "WOW!" column in # 2, "A fan- menchanically speaking, an apparatus for circulating air. Science-fictionally speaking, a thing for circulating hot air." Next issue a complete review of that column of columns, Stardust by the Star-Treader. SHM

FANDOM'S CURRENT CONTROVERSY

BY NORMAN G BROWNE

SK

For the past year or so, a sea of controversy has ebbed and flowed throughout fandom. The controversy concerns itself mainly with the policy and editorship of Howard Browne; his magazines AMAZING and FANTASTIC; the writings of Mickey Spillane; and his story The Veiled Women.

For a long time, the tide of battle flowed against these points of dispute but in recent months some arguments have been raised by influential fans that threw a more favourable light on the controversy. Dean A. Grennell, in an article in GRUE 19 makes the statement that he occasionally reads and likes the writings of Mickey Spillane. He also states that he read and enjoyed the story in FANTASTIC called The Veiled Women. Then in PSYCHOTIC 10, Harlan Ellison devoted his whole column to a defence of Howard Browne, his editorial policy, and the magazines he edits.

At this point, then, I also want to go on record on the side of the defence. I know, some critic is going to jump on me for being guilty of "me-too-ism". This, I would like to point out, is not true. I have always held this point of view and ideas on the over-all subject and it has just been recently that I have had the desire, time, and incentive to express them.

Taking a few points at random;

HOWARD BROWNE AND "COMMERCIALISM" -

Certainly, I'll admit that Howard Browne is commercial - but then not any more than any other pro editor. They all have a job to do. That job is to make their magazine or magazines a success and to try and make a profit for the company that is backing the magazine which they edit. That is commercialism.

Howard Browne, however, does not try to hide this fact. Nearly all of the other pro editors make an effort to camouflage their commercial interest and try to put across the idea that, "I'm a sf editor because I think science fiction is the 'coming' literature". Another general impression they try to give is that, "I am a sf editor because I love science fiction". The truth is actually, "I am a sf editor because I love money and editing a sf magazine provides me with it."

Howard Browne admits the truth. If he had "loved" science fiction, he wouldn't have printed that story by Spillane. But the name Spillane has a terrific draw to it and it upped the circulation of that issue by 100,000. This in turn provided more money to Ziff-Davis and no doubt Howard Browne got a bonus out of it.

I say more power to Howard Browne for being frank and truthful and not being two-faced about his interest in science fiction as are so many

Fan Controversy

other so-called editors.

POLICY OF AMAZING/FANTASTIC -

Visualize, if you can, the whole field that is encompassed by the terms science fiction and fantasy. From science-science-fiction to the other extreme of borderline fantasy, off-trail and weird. Now let's look at how much of this all-embracing field the policies of some of the magazines cover.

GALAXY covers only about 10 percent of the field. In fact, most of the stories in Galaxy are so stereotyped and formula-written that you can visualize the whole story by merely reading the title and the first and last paragraph. ASTOUNDING covers a little larger field and only slightly into Galaxy's segment. But even still, if you are a steady Astounding reader, you can usually get a good hint of the story line by merely deciphering the blurb and studying the illustrations.

The policy's of PLANET and the Standard magazines also only cover a small segment of the over-all field. Planet is another example of the stereotyped magazine and the title and accompanying blurb of a story in the latter should provide enough data to the average fan to give him the full import of the plot.

With Amazing and Fantastic the case is different. Each of these magazines alone cover about 90% of the field. Their stories range all the way from the pure science fiction of Walt Miller's "The Yokel" to the horror of Edgar Allen Poe to the borderline fantasy of Bradbury's "The Dwarf" to the off-trail of Spillane. For sheer variety, you can't ask for anything more. For the unexpected from story to story you couldn't approach either of these two magazines during their peak.

And the only other magazine to have such an "open" policy as does Fantastic and Amazing is F&SF. But even F&SF sticks to fairly well defined limits in the material they print whereas Fantastic and Amazing have wandered all over the field picking up the most odd items. It is rather ironic that I started buying Fantastic and Amazing again as soon as they went digest size and have faithfully bought every issue since. So much did I like their wide-open editorial policy that I began buying F&SF, the only other magazine that closely approximates that policy. I am now a steady reader of the latter, though I have only a complete collection dating back about seven months.

MICKY SPILLANE and SCIENCE FICTION -

Again it is ironic. Howard Browne's purpose in printing the story by Spillane in Fantastic was to introduce mystery fans and more exactly Spillane fans to sf and thereby in the long run increase the general sales of his magazines. I wonder, though, if the notion ever occurred to him that the opposite might also happen? That is what happened in my case. Prior to the advent of "The Veiled Women", I had fought off all temptation to partake of Spillane but after reading the story, I

immediately went out and began buying up all his pocket-books and read them avidly.

A lot of discussion has been raised as to whether "The Veiled Women" is science fiction. I look at it quite differently and don't regard any particular story as being science fictional. Rather, I look considerably deeper and hold the opinion that Mickey Spillane's whole writing style is science fictional in nature. As a matter-of-fact, Spillane's style closely resembles that of van Vogt though Spillane takes it off on an altogether different tangent.

Spillane's style always contains a strong central hero. This hero, however, has no prototype in reality. This hero has many qualities and traits not found in an ordinary human male. This hero has powers and abilities that no human has. The hero does things that cannot be duplicated by a human. Nor could you say that the hero is sub-human, but he could easily be described as being super-human and isn't the super-man theme a common one in science fiction?

THE PASSING OF AN ERA -

Amazing is the oldest continuous science fiction magazine in existence. Amazing is also the only prozine to pass through two golden ages and to hit two peaks of unsurpassed quality. Their first golden era started around 1954 and continued on into the early months of 1948. I am not referring to the so-called Shaver Mystery but to the many fine stories that were interspersed in different issues throughout that period. Such stories as THE BATTERING-RAMS OF SPACE, SO SHALL YE REAP, THE GREEN MEN, ALL ABOARD FOR THE MOON, THE GIANTS OF MOGO, etc., remain unsurpassed in the history of that magazine.

Their second golden age began with the issueance of FANTASTIC and AMAZING is digest size. Ziff-Davis took a long gamble and gave Howard Browne a terrific budget to work with. I doubt if any other editor in the same position could have done as much as Howard Browne did during that period with those 12 issues of the two magazines. If these issues are not now regarded as being "golden era" they will be in the future and I predict that their value will rise considerably through the years.

What awes me is the overwhelming evidence of MONEY that prevades all the issues during that period. Ziff-Davis must have sunk uncounted thousands of dollars into their brainchids in the hope that they would be a success. The artwork of Mendoza appears in scattered issues around that period. His work could hardly have been bought for the same amount paid other sf artists. That is understandable for his work far surpasses that of any of his contemporaries. His cartoon on page 13 of the second issue of Fantastic is beyond a doubt the best cartoon that I have ever seen in a sf magazine. Or look at his illustration for the story "The Yokel" in Amazing for work of uncomparable quality.

It is impossible to list here all the many fine stories that Amazing and Fantastic printed during their golden era. Some titles that do come readily to mind include: Heinlein's "Project Nightmare", Kuttner's

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"Or Else", Miller's "The Yokel" and last but not least Gordon Dewey's classic, "The Collector's".

As we know now, the AMAZING/FANTASTIC golden era has passed. For some unknown reason Ziff-Davis gradually began to reverse their policy and to increasingly cut the budget of the two magazines. Maybe the gamble did not pay off and the money put into the operation wasn't justified by the increase in circulation. Maybe they decided to expand in some other direction in another field. Maybe the adverse criticism in fandom has had something to do with it. But whatever the reason, I personally as going to miss the quality that these two magazines sustained during that period.

I wish all the best to Howard Browne and I hope that someday in the future he may again have a sizable budget with which he may once more embark on lifting his two magazines into another golden era. I hope that in the not too distant future fandom will wake up to the fact that instead of slamming Howard Browne and his magazines they should have sustained and encouraged him during his period of opportunity and growth.

NGB

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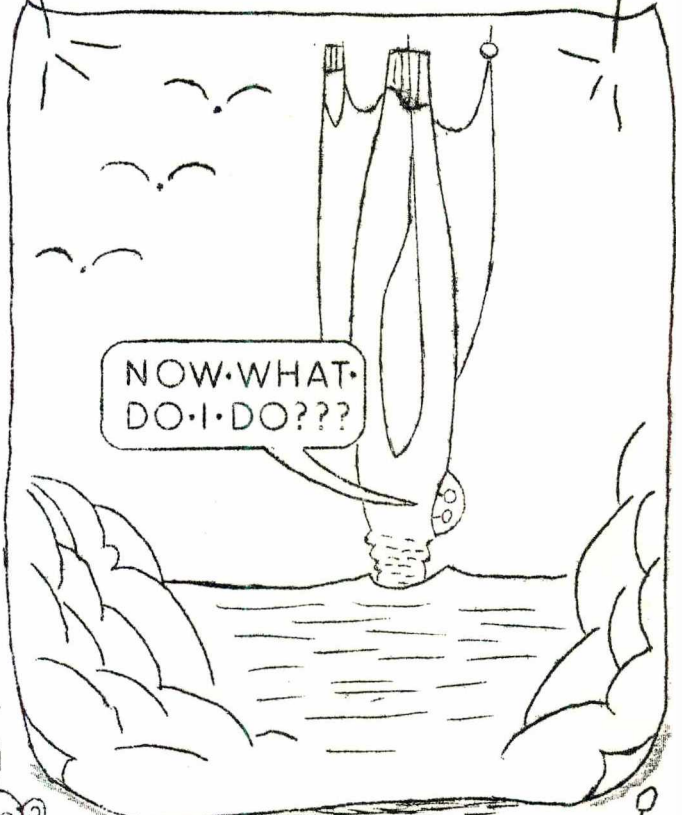
BY KEN HALL

THE KOMIKORNER

THERE'S A MAN
AT THE DOOR TO
SEE YOU DEAR.



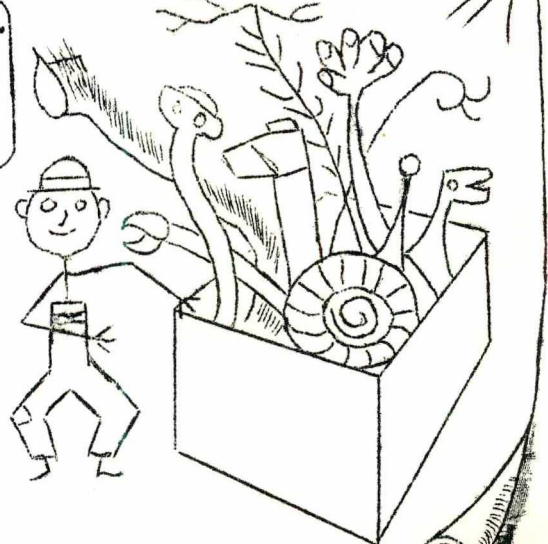
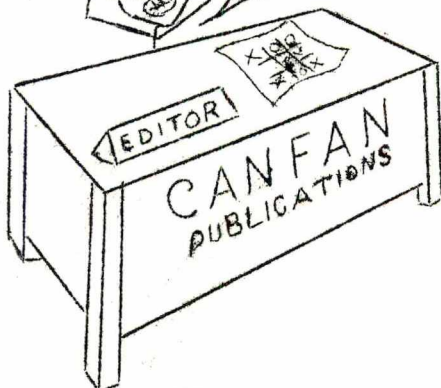
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DO I DO???



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MIDWEST CON PROGRAMME

Saturday May 22 - Hotel Ingalls~

<u>FANS MEET THE PROS</u>	<u>1.30 PM</u>	<u>5.00 PM</u>
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Some of the "Pros" expected are- Evelyn Gold, E. E. Evans, Isaac Asimov, Lloyd Eshbach, Bob Tucker, Martin Greenberg, Dave Kyle, Ted Dikty, Lou Tabakow, Bea Mahaffey, P. Schuyler Miller, Arthur C. Clarke, E. E. Smith, Robert Bloch, Sam Moskowitz, Bennet Shur-Cliff, Don Wollheim, Phil Farmer, Randy Garrett, Basil Wells and many others.

<u>COLOR SLIDES AND MOVIES</u>	<u>8.00 PM</u>	<u>12.00 PM</u>
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Color Slides by Stan Skirvin

Color Slides by Bob Tucker

Color-B&W Movies by Bill Grant

Sunday May 23 - (Note) Hotel Logan Dinning Room-

<u>DINNER - \$ 1.50 per person</u>	<u>11.30 AM</u>	<u>1.30 PM</u>
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Drawing of Covers on Raffle

Tape Recording For England

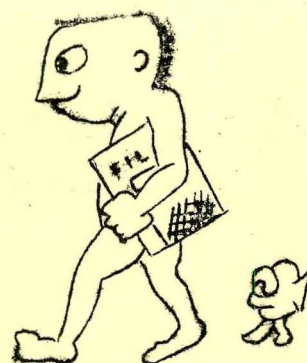
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the fanzine that contains nothing but

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ITEMS may be either original or second-hand.

ITEMS must be accompanied in every case with the author's name and source.

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NOW AS IN 1943.....?

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- Harry Warner Jr: LE ZOMBIE #54

name

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mail to;

Norman G. Browne
33 Lyonsgate Dr.,
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CANADA

LIST YOUR CONTRIBUTIONS TO FILLER #2 IN THE FOLLOWING SPACE. List additional items on another sheet and enclose with this one. Then you need only staple, affix a stamp and mail.